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ABSTRACT

An authorized course of instruction for the Quinmester Program in Dade County (Florida) public schools is given for yearbook production. This advanced class is for staff who assign and supervise all photography, write and edit all copy, sell advertising and subscriptions, and handle the publication finances. Specific teaching strategies are given for organizing the staff, submitting the budget, selling the yearbooks, planning the layout, editing the photographs, and making the dummy. Resources are listed for both students and instructor, with State-adopted textbooks, periodicals, pamphlets, and film included. (LH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

LANGUAGE ARTS

Yearbook Production

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DIVISION OF INSTRUCTION • 1971

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YEARBOOK PRODUCTION

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English, Journalism

Written by Alfreda R. Miller
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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Published by the Dade County School Board

COURSE NUMBER

COURSE TITLE: YEARBOOK PRODUCTION

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COURSE DESCRIPTION: The production of the annual yearbook. The staff assigns and supervises all photography, writes and edits all copy, sells advertising and subscriptions, and handles finances for this publication. Success depends on the student's knowledge and use of techniques in journalistic writing, proofreading, copy reading, advertising sales, headline writing, photo editing, and layout. It is recommended that students take other journalism courses before applying for this advanced class which may be elected for credit for four successive quinmesters.

I. PERFORMANCE OBJECTIVES

A. The student will investigate the various job descriptions pertaining to the production and sale of yearbooks.

B. The student will participate in a team effort to identify the necessary components of yearbook production.

C. The student will identify his role as a member of the yearbook team.

D. The student will submit to the faculty advisor periodic progress reports relative to implementation of his job.

II. COURSE CONTENT

A. Rationale

The yearbook is a history of the school year and should contain all the outstanding events and any unusual happenings and moods which characterize that particular year. Pictures should be taken and copy written to emphasize and clarify these elements for the students, the community, and all interested readers. The aim of the quin is to produce and ship to the printer a completed yearbook.

B. Range of subject matter

1. Organizing the staff

2. Submitting the budget

3. Selling the yearbook

4. Planning the layout

5. Editing the photographs

6. Making the dummy

III. TEACHING STRATEGIES

A. Organizing the staff

1. Have students confer concerning responsibility of the various jobs and get acquainted with the talents and attitudes of each member of the staff.

2. Have students apply for staff positions:

a. Editor-in-chief

b. Assistant editor

(1) Introduction

(2) Feature

(3) Class

(4) Curriculum

(5) Sports

(6) Organizations

c. Business manager

d. Advertising manager

e. Art editor

f. Copy editor

g. Typist

3. Determine a method of selecting staff members:

a. Teacher

b. Students

c. Teacher and students

4. Discuss a variety of concerns with the entire staff:

a. Theme

b. Layout

c. Cover

d. Ads

e. Photographs

f. Headlines

g. Typography

h. Sales campaign

5. Give students the opportunity to look through many good yearbooks, to discuss the things they like, and to seek advice from the advisor about the use of any of the already published ideas.

6. Explore with students any or all ideas which pop into their heads. Sometimes proposals that at first seem useless turn into creative ideas that can be used. The job of the advisor is to inculcate creativity, not to squash it.

7. Explain to students the uses of type for copy, captions, names in the class sections, and headlines for each double spread.

8. Have students examine the type book furnished by the yearbook publisher, discuss the types available, and set the classifications and sizes for the copy and headlines for the entire book, keeping in mind continuity throughout the book.

9. Have students discuss their separate section and what is to be put into it with the respective editors and the editor-in-chief who has the overall view. The number of pages needed to cover the material is then agreed upon. After final pages are agreed upon according

to the prescribed length of the book, each section makes a ladder in which the pictures for each page are planned or suggested. The total of these ladders make an overall plan and a dummy for the book.

10. Have students study the critique of the previous year that came from the yearbook judges.

11. Discuss with students the use of color and special effects. Arrange a lecture on color by the photographer or the printer's representative.

B. Submitting the budget

Have students prepare a budget which includes the cost of the book in accordance with the printing bid. The staff must agree on extras such as color or special effects which add cost to the initial bid. The number of pages in the total production must be determined. Then the goal of how many books should be sold before November 1 is set. The number of ads, price per page, and fraction of a page should be agreed upon, and the pages assigned by the ad manager.

C. Selling the yearbook

Have students plan a sales campaign which generates enthusiasm. The campaign should be short but long enough for those who forget their money to make the purchase. In one school the month of September is the time alloted for the first selling period. Those buying in September pay one-half the selling price for this month, or, if they prefer, the whole payment. The September price is a dollar lower than the October price and two dollars lower than the price at the time that the book is distributed. Final payments or the second half are made in January and February. If any books are left when they are distributed, there is another dollar advance in price. The total number of books printed is determined from the whole and down payments collected before November 1, plus the number of complimentary copies needed.

D. Planning the layout

1. Have students read applicable chapters in available texts.

2. Provide students with magazines such as Life or Look and have them observe layout styles and techniques.

3. Ask students to look over former yearbooks and point out positive and negative facets of their design.

4. Talk with students about the following ideas:

   Layout is to the designer as the picture frame is to the painter. It should complement the elements of communication but never should be overpowering.

   Editorial layout does not compete with other material such as advertisements. The pictures, the copy, or the art does the job. Most books and magazines use "comfortable" horizontal and vertical spaces. When pictures and copy are put on angles in abstract form, the eye becomes excited, but it tires easily.

   Poor layout can destroy the value of editorial content. But even a good layout cannot help poorly cropped pictures or badly written copy. If the designer uses elements and specifications well, he can command the eye to do whatever he chooses.

   Essentials of good layout are dominance, unity, contrast, and balance.

5. Review with students the elements pertaining to design.

   a. Line can be straight, angular, or it can lead the eye from one point of reference to another.

   b. Mass gives density to the layout. It can achieve a feeling of power, or of openness when used as white space.

   c. Shape helps distinguish characteristics of a given subject.

   d. Free form allows the eye freedom to move along the abstract spaces to create the illustration itself.

   e. Weight has to do in part with mass. Its function is to shift the eye down or over as though on a balance scale. Actually it raises one end of the layout and lowers the other.

   f. Size is the relationship of the layout which controls the ability of the eye to enjoy variety. Generally the eye moves to larger objects first and to subordinate or smaller objects afterwards.

6. Discuss the varieties of layout classifications with students.

   a. Modular is a layout achieved by dividing the page into two or three equal sections lengthwise within the margin and laying out the pictures and copy in this pattern. If a two column pattern is chosen, use this throughout the book.

   b. Mosaic can be achieved by gridding all of the layout sheets before placing any elements on them. To grid, divide the layout double spread with four equal vertical lines and three equally spaced horizontal lines. This will be the pattern for all pages but with the varied placement of pictures and copy.

   c. Mondrian is a layout whose focal point is not the gutter (the center of the book); it runs less than half-way to the left of the center of the left-hand page and lower than the center of the double spread.

   d. Formal balance and asymetrical balance is placing elements of exactly the same size and same value at equal distance from the vertical axis. Because all elements are not of equal value, this becomes a tiresome layout. It is better to balance weight by moving heavier masses nearer the fulcrum and lighter masses farther away. Class pictures may be grouped in masses and thus treated as large pictures.

7. Have students make dummy layouts and discuss them. The art editor should go from group to group to see that all elements of design remain consistent with previously determined requirements.

8. Have students write copy and practice fitting it into copy blocks. A copy specialist might be of help in writing the introduction. This may be done by one person, or brought together by one person after a group has worked on the introduction.

9. Have students caption the pictures to identify the people and help the reader understand what the picture portrays.

10. Have students practice writing and counting headlines. They should contain a verb and be placed properly on the page. Generally, copy should read out of a headline.

E. Editing the photographs

1. Have students look at pictures. Old ones from years before will do to point out that the picture should be technically well produced, in focus, and have good contrast of dark and light.

2. Have students make a photo essay to learn that every picture should tell a story with the exception of portraits. Study the photos to see that the background helps tell the story and does not overshadow the message. Plans for pictures to tell certain events should make use of as many different students as possible, being careful that staff members and a few popular students do not monopolize the limelight.

3. Ask students to select the important part of each of several pictures and take out the distracting or unimportant parts. This is done by marking on the front of the picture with a grease pencil four small marks on the boundary corners, which will indicate the area to be printed.

4. Have students practice cropping as outlined above with some leftover pictures from the year before, or with some the photographer will supply.

5. Have students learn to enlarge or shrink pictures by using the "wheel of proportion" available from the yearbook representative, or they may use an oblique line carefully drawn from the upper right to the lower left. Then measure the required height until it crosses the line. If the lines do not cross, then extend them until they do. At the point of crossing measure the length.

6. Have students select some pictures with horizontal interest and some with vertical interest. Use these for variety throughout the book.

7. Have students plan double spreads which arrange pictures with one dominant picture and the copy to emphasize the main idea of the spread. Margins should be established and followed throughout the book. Layout can violate margins only for emphasis called "bleeding," which carries the picture out to the end of the page.

F. Making the dummy

1. Have students in each section make a final layout complete with pictures, captions, copy, and headlines.

2. Have students turn in completed double page spreads to the editor who in turn will approve them and give them to the advisor or return them for further work. Standard proof readers' symbols should be used.

3. Have students compile the index. One index is better than several and easier for the reader.

IV. RESOURCES

A. Student resources

1. State-adopted textbooks

a. Hartman, William. Journalism. River Forest, Illinois: Laidlaw Brothers,1968. (Chapter 17, pages 312-317)

b. Mulligan, John and Dan D'Amelio. Experiences in Journalism. Atlanta: Lyons and Carnahan, Inc., 1966.

2. Reference materials

a. Periodicals

(1) Life

(2) Look

(3) The School Press Review

(4) Quill and Scroll Magazine

(5) Scholastic Editor

(6) Photolith

(7) Taylor Talk

b. Pamphlets put out by publishing companies

B. Teacher resources

1. State-adopted texts (See above)

2. Books

a. Medlin, C. J. School Yearbook Editing and Management. Ames, Iowa: Iowa State College Press, 1956.

b. MacGiffin, Vida B. and Orissa Frost Kingsbury. Yearbook: . New York: Hastings House, 1962.

3. Film

Yearbook Planning and Production, with record, Filmkare Products Company, New York.